

Newport Casino
186-202 Bellevue Avenue
Newport
Newport County
Rhode Island

HABS No. RI-331

HABS
RI,
3-NEWP,
39-

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Office of Archeology and Historic Preservation
National Park Service
Department of the Interior
Washington, D.C. 20240

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NEWPORT CASINO

HABS
RI,
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Location: 186-202 Bellevue Avenue.

Present Owner: Newport Casino Corporation.

Present Occupants: Newport Casino Corporation.

Present Use: Restaurant, stores, and private tennis club and museum.

Statement of
Significance:

The Newport Casino was built in 1880 for James Gordon Bennett, publisher of the New York Herald. Designed by McKim, Mead, and White, it was the first of the suburban and resort country clubs which were a new feature in the 1880's. This 'Shingle Style' commercial structure is particularly significant as one of the four buildings that comprise a distinguished commercial street, the east side of Bellevue Avenue beginning at Memorial Boulevard and running south. The development of the street began at the north with the building of the Travers Block at the corner in 1870-1871. Designed by Richard Morris Hunt, it is an important example of his early style. The Newport Casino is the next building, and the next one in date. The largest of the four, and historically the best known, it was not only a commercial building but also a social center for the summer colony. The third building in the group is the King Block, designed by the Boston architects Perkins and Betton and built in 1892-1893. The Audrain Building is the southern anchor of the group. The four buildings maintain a long street line and are basically related in scale and massing. They are also related in their use of richly textured surfaces which, at the same time, allows great variety and liveliness. Without matching, the buildings compliment each other in a particularly urbane way and form an ensemble which should be preserved. The Newport Casino has been placed on the National Register.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners:

The building is located in Plat 29, Lot 52. The following is an incomplete chain of title from Newport City Clerk's Records for the City of Newport. Reference is to number and volume of the Land Evidence Books, (LEB.--, p.--).

1879 Deed of October 25, 1879, recorded in LEB. 50, pp. 84-5.

From: Sidney Brooks, by executors
To: James Gordon Bennett
For: \$32,500

"... parcel of land... all the land of the late Sidney Brooks... lying between... Bellevue Avenue on the West, Bath Road on the North [now Memorial Boulevard], Freebody Street on the East, and Bowery Street on the South..."

1880 Deed of September 20, 1880, recorded in LEB. 50, p. 247.

From: James Gordon Bennett
To: Newport Casino Corporation
For: \$157,943.56

"... lot of land... together with the buildings and improvements since put thereon... commencing on the Westerly side of Freebody Street on the Southeast corner of land late of Thomas Burkinshaw distant about one hundred fifty feet South of Bath Road [now Memorial Boulevard] and running thence Southerly along Freebody Street two hundred twenty six 4/10 feet; thence Westerly along the land... of the City of Newport and parallel with Bath Road four hundred thirty two 65/100 feet; thence Northerly parallel with Freebody Street along land... of Daniel LeRoy nine feet and thence Westerly along land now or late of said Daniel LeRoy and parallel with Bath Road two hundred twenty one 3/10 feet to the East side of Bellevue Avenue, thence Northerly on the East side of Bellevue Avenue to the land of Maria L. Travers about one hundred eighty six feet, thence Easterly parallel with Bath Road about five hundred six 8/10 feet to the Easterly side of a street or land leading to Bath Road called Hayden Court; thence Northerly along said Hayden Court to said land late of Thomas Burkinshaw... parallel with said Bath Road one hundred sixty two 8/10 feet..."

2. Date of erection: 1880

3. Architect: McKim, Mead, and White
4. Builder or contractor: Nathan Barker
5. Original plans: Bellevue Avenue facade elevation; ink on paper, signed, "McKim, Mead, and White, Archts."; owned by the National Lawn Tennis Hall of Fame and Tennis Museum.
6. Alterations and additions: During the winter, 1880-1881, the bachelor's apartments of the second floor were converted into club rooms. Next to the office, in the center of the building was located the conversational room, twenty-five feet by thirty feet. At this time, the bay window configuration of the facade was changed to a large open veranda. At the southwest corner an addition twenty five feet square was erected. This addition increased the floor space of the store on the first floor and permitted a billiard room, twenty five by fifty feet, on the second floor. The south arm of the Casino was enclosed and converted to two reading rooms, sixteen by forty-five feet. An open deck was added to the second story above the converted reading rooms. This work was designed by McKim, Mead, and White, and built by Nathan Barker. A steam heating system was also added. Later in the 1880's, a bowling alley was built in the rear of the Casino complex. Also before 1890, the second floor of the north wing was extended and supported by a vine covered colonnade. Shortly after 1890, the base of the tower was enlarged to increase the space of the committee room. In 1968, this area was again enlarged. In 1906-1907 the stands, later used for tennis, were built for the Annual Horse Show. These have been destroyed and replaced on numerous occasions due to hurricanes. In 1913, a locker room was added to the Court Tennis Building. This building was extensively damaged by fire in 1945 and was not totally rebuilt. Originally the theatre, with removable seats, was also used as a ballroom. In 1927, permanent seats were installed. A cinder block extension of the backstage area was erected in 1930. Two small units for heating apparatuses flanking this extension were installed in 1967. A film projection booth was built on the second-story gallery of the porch on the west side in the 1930's. An enclosed hallway was also placed within the west gallery in 1967 to shelter a stair to the theatre's interior audience balcony or loge. This hallway was carefully matched to the building's original exterior treatment. In 1948 the restaurant area of the north wing was destroyed by fire. The restaurant was rebuilt as a one story structure without the cupola.
7. Important old views and descriptions:

- a. Old views: The National Lawn Tennis Hall of Fame and Tennis Museum, Inc., has a large collection of photographs of the Casino dating from the 1880's.
- b. Descriptions: Sheldon, George William, ed., Artistic Country Seats, Vol. I., pp. 67-70:

"The Casino at Newport

The treatment of grounds around a house has been said to admit of but two general styles, namely, the Italian or classic, and the English or picturesque; and one of the leading authorities for the limitation, in proceeding to describe what is meant by them, says: "The Italian derives its characteristics entirely from an effort to obtain the stateliness of symmetry; the central axis of the house, for example, is continued in one direction through a large entrance-court, and also along an imposing avenue of symmetrical trees, while in the other direction it runs through terraces, gardens, fountains, and so on, to a distant height crowned with a column," or similar piece of sculpture. Radiating from this central axis, or crossing it, other lines appear, all of them symmetrical, and becoming in their turn bases for other systems of terraces, fountains, gardens, and so on. Everything depends upon the main central axis of the house itself, and upon the symmetry with which not only the different parts of the building are constructed about it, but also the out-door effects of landscape. Of the English or picturesque style of landscape gardening we are told that "the stately avenue of trees, leading from an indefinite distance grandly up to the door, gives place to the circuitous approach or drive, winding between stray knolls and rocks and clumps of wood, and pausing at the porch only to pass on to seek the stables or to meet another line of access. The level forest is now a park of varied surface, and the geometrical net-work of paths and alleys, and the long vistas terminating in formal features of statuary, fountains, and architectural arbors, have made way for scattered groups of trees, whose merit is that no shade of symmetry shall appear to weaken the charm of their infinite variety, and whose only greater charm is the piquancy with which at every step they open to the eye some sudden glimpse of unexpected landscape."

The strength of this style arises from its effort to

imitate Nature and to avoid the artificial, and this advantage will always stand as long as Art considers herself under personal obligations to Nature, and artists believe that the true is inseparable from the beautiful; but to insist upon the adoption of special formulas in order to realize the so-called picturesque style is absurd. The fundamental principle of landscape gardening, as indeed of landscape itself, is the principle of fitness; and it is to the possibilities of each particular site, rather than to a handbook of rules and regulations, that the landscape gardener must go for his inspiration. It may be noted here that the American architect of the present epoch desires to be his own house-decorator. He views the arrangement of the grounds around the structure as part of the whole effect which he is striving to create.

For several years the Casino at Newport has been widely known as an extremely beautiful adaptation of Early and Modern English; and thousands of persons in all parts of the country are familiar with the leading features of its architecture, and with its smooth, grassy court and tennis-grounds. The front is a long and low arrangement, the first story being of brick and bands of stone, with three gables on the street, and between each two of them a balustrade of turned balusters. The principal effect depends upon the entrance-arch of molded brick, nineteen feet wide and eleven feet high, above which runs the center gable, forty-one feet wide, and forty-six feet from the ridge to the ground. A projecting balcony on the second story, extending a little wider than the gable, is supported on brick corbels on the wall below, and has a shingle balustrade. The entire length of the front of the main building is one hundred and eighty-five and a half feet.

The central gable is supported on ornamental turned columns, its extreme right and left ends being filled in with a circular framework of spindles, above which rises the main cornice, with rosettes carved in a frieze, and above this again, in the gable itself, a piazza with the upper part of an arch framed in with spindle-work, and at the side a close framework of spindles. The gable lines are very heavily moulded, and the upper part of the gable is filled in with wavy lines which pleasantly vary the effect. At the extreme right and left corners are ornamental panels of carved wood. The other two gables are somewhat smaller, indeed about half the size, with ornamental bay, and panel work on either side of the bay, and with the same des-

cription of carving to fill up the angles. The two chimneys, brought out conspicuously in front are very simple in their lines, their size being what chiefly counts.

You enter through the main arch into a hall twelve feet wide and thirty-eight feet deep, which opens directly into the grassy court. To the right is a covered two-story piazza, about nineteen feet wide and one hundred and fifteen feet long, at right angles to the street, which continues in a semicircular piazza of one story, of the same general design, directly opposite the main exit. On the left of the court are the restaurant, about twenty-six feet by forty-eight, and the cafe, about twenty-five feet by forty, which open out by a semicircular piazza into the court. Above the restaurant and cafe is an open piazza of the same height as the one on the opposite side, being about forty feet to the ridge and twenty-five feet to the eaves. These piazzas have a stone foundation and shingled balustrades on the first story; and the upper part of the first story, between the piazza posts, has been filled in with spindle work, the second story having open balustrades with turned spindles.

Taking a position in the semicircular piazza, opposite the main entrance to the court, we look toward that entrance at the reverse side of the front, and are at once struck by the beauty and importance of the central clock tower, the base of which forms a circular room, used by the Executive Committee of the Casino. The height is about sixty feet and the diameter about twenty-two feet, and the circular plan of its first story becomes twelve-sided in the second story, the lines dying into the roof, which is circular above the eaves. The first story of this side of the Casino is entirely of brick, and the main door is much elaborated in an ornamental design which takes in the three windows of the second story. Over these windows, a shingled arch carries the eaves of the main roof. To the left, three gables break up the main roof, generously ornamented with cut shingles and carved work.

At the extreme left angle of the court, still maintaining our position opposite the main exit, we get a view of a double gable arrangement, and, in front, of the second story of the side balcony before described, while at the extreme right angle appear the windows of the cafe and its small semicircular piazza, which forms an entrance to both the restaurant and the cafe.

The green court-yard is a delightful place of promenade under the open sky, often illuminated with the

electric light, its dimensions being fully one hundred and seventy feet in length and one hundred and fifteen feet in width. Of special charm is the English ivy, which, with in the last year or so, has become luxurious about the foundations, and even far above them.

Turning face about in the same semicircular piazza opposite the main entrance, we look directly upon the tennis-grounds, very extensive comprising several acres, and approached by an easy flight of steps. Walking into the tennis-grounds, and looking back toward our former position, we see the rear of the semicircular piazza, and a small octagonal open tower at the right with a helmet-shaped roof. The ends of the side piazzas, at either angle of the court, also appear, and in the half arc in front of us a small fountain. The cost of this famous Casino was about one hundred and twenty five thousand dollars, without the grounds. The architects are Messrs. McKim, Mead, and White."

Newport Mercury, March 27, 1880, "Notes of Building Operations", p. 2, col. 4: "Work on the theatre, bowling alley and tennis court of the Casino is progressing finely. The immense trusses supporting the theatre-roof over the auditorium have been raised, and placed in position by means of span shears, manipulated by James Logan, the veteran rigger. The trusses are six in number, and the length of the span is 41 feet. The building is about covered in, and the shingling has been begun. The frame of the tennis court has been raised. Its size is 60 x 110 feet. The roof is supported by eight queen trusses, and the span measures 41 feet 4 inches. The bowling alley measures 20 x 110 feet, and the building has eleven-foot posts. The contractor for the bowling alley and tennis court is David Perkins, of Boston, and the superintendent, R.B. Plummer, of Boston. The architects are R.G. and G.R. Shaw, of Boston. The cost of the two buildings is about \$16,000."

Newport Mercury, July 24, 1880, p. 2. col. 3: "On the opening of the Casino next Monday, the public will have to content themselves with a gaze from the outside, unless by special grace from the authorities. The by-laws say: "Nor shall any person be admitted to the Casino unless he or she is a permanent member or subscriber, or introduced by the Executive Committee." --The members pay \$25 per annum. Subscribers pay, for the season, \$25; for one month \$15; for two weeks, \$10; for one week, \$5 and for three days, \$2.50. Members, subscribers and their families are admitted free. The

Governing Committee admit persons by ballot, and two black balls exclude. The members of the Governing Committee are the following gentlemen: George R. Fearing, Fairman Rogers, John N. A. Griswold, Christopher C. Baldwin, Hollis Hunnellwell, Edmund Tweedy, James Gordon Bennett, Frederick Stevens, William R. Travers, August Belmont, Thomas F. Cushing, David King, Jr., Henry S. Fearing, Pierre Lorillard, Levi P. Morton, Nathaniel Thayer, Jr."

B. Historical Events Connected with the Structure:

The Casino was the site of the United States National Lawn Tennis Championship from 1881 through 1914. Through the years, every prominent United States male tennis player has competed in the annual grass court tournaments. However, the importance of the Newport Casino has been its role as the social center of the Newport summer colony.

C. Sources of Information:

1. Primary and unpublished sources:

Records of Deeds in the Newport City Hall.
Records and artifacts of the Newport Casino Corporation and the National Lawn Tennis Hall of Fame.

2. Secondary and published sources:

Newport Mercury, August 30, 1879, p. 2.

Announcement of James Gordon Bennett's purchase of the Sidney Brooks estate; plans to build a clubhouse; and his friend's dismissal from the Newport Reading Room.

_____, October 11, 1879, p. 2.

Announcement of James Gordon Bennett's purchase of the adjacent lot.

_____, October 25, 1879, p. 2.

Announcement of projected plans; Charles F. McKim in town; and joint stock company to be formed.

_____, December 6, 1879, p. 2.

General plans approved by building committee.

_____, December 20, 1879, p. 2.

The buildings are described in detail, and builders submitting bids are listed.

_____, January 10, 1880, p. 2.

Announcement of the contract being awarded to Nathan Barker. The dimensions of the various structures are given.

_____, January 24, 1880, p. 2.

This report lists the individuals working on the building and the progress to date.

_____, January 31, 1880, p. 2.

Announcement of the application for incorporation and the individuals involved.

_____, February 28, 1880, p. 2.

Announcement of the unauthorized use of George Peabody Wetmore's name.

_____, March 6, 1880, p. 2.

A report on the building progress.

_____, March 27, 1880, p. 2.

Article quoted above under "Old views and descriptions".

_____, May 8, 1880, p. 2.

Buildings near completion; court tennis building described; the use of over 700,000 shingles noted.

_____, May 22, 1880, p. 2.

A listing of the stores renting space.

_____, July 3, 1880, p. 2.

The exterior paint colors are described; Thomas Galvin is listed as landscape architect; and the plans for the formal opening are noted.

_____, July 3, 1880, p. 2.

The staff is announced.

_____, July 24, 1880, p. 2.

Formal opening to be July 26, 1880. The entrance area and furnishings of the bachelor apartments are described.

_____, August 7, 1880, p. 2.

Store No. 1 rented to Howard and Co.

_____, August 21, 1880, p. 2.

Ballroom opened with a large gala.

_____, May 14, 1881, p. 2.

Description of extensive alterations.

Newport Journal and Weekly News, August 11, 1888, p. 1.

Electric lights installed in the Casino.

Kaulf, James T., "What Now for Stanford White's Little Gem?"
The Providence Sunday Journal - The Rhode Islander Magazine, September 11, 1966.

Downing, Antoinette F., and Scully, Vincent J., Jr., The Architectural Heritage of Newport, Rhode Island, New York: Clarkson N. Potter, second edition, 1967.

Scully, Vincent J., Jr., The Shingle Style, New Haven: Yale University Press, 1955.

Sheldon, George William, ed., Artistic Country Seats, Vol. I., New York: Appleton and Co., 1886-1887.

A Monograph of the Work of McKim, Mead, and White, 1879-1915,
Architectural Books Publishing Company, 1915.

3. Likely sources not yet investigated:
Dissertation on McKim, Mead, and White, (in progress),
University of Michigan, by Richard Wilson.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: With its richly textured surfaces and intricate detailing, the Newport Casino was McKim, Mead, and White's classic statement of the Shingle Style. As a complex of buildings, the Newport Casino was the first example of the suburban and resort country clubs which were a new feature of the sophisticated social life of the 1880's.
2. Condition of fabric: In general the various buildings of the complex are in good to excellent condition. In 1963, the entire Bellevue Avenue facade was repaired and restored. The club rooms, not presently in use, are still intact. The theatre is presently undergoing renovation and restoration.

B. Description of Exterior:

1. Over-all dimensions: Store block: 180 feet by 45 feet; rectangular plan; 9 bays; 2-1/2 stories. Piazzas: 2 arms about 80 feet by 25 feet linked by a 20 foot wide, semi-circular piazza; 1 and 2 stories. Theatre: 64 feet by 100 feet; rectangular plan; 2 stories. Court tennis building; 80 feet by 100 feet; rectangular plan; 2 stories.
2. Foundations: All foundations are of Rocky Farm stone.

3. Wall construction: Store block: The piers dividing each bay are red pressed brick with two limestone bands. The side and party walls are of common brick. Eight limestone brackets support the overhang of the second story. The second-story facade and side walls are covered with a variety of cut shingles. The center entrance arch is red pressed brick. Piazzas: All enclosed wall areas are covered with shingles. The remaining areas are either glass, screen, or open spindle work. Theatre: The exterior is covered with shingles. Court tennis building: The exterior is covered with shingles.
4. Structural system: Store block: The first story is masonry. The second story is framed in wood, with lightweight partitions. The piazzas and theatre are of frame construction. Court tennis building: The exterior walls are of frame construction. The interior walls of the center portion are Portland cement.
5. Chimneys: Store block: There are four large stepped chimneys with limestone caps. At the ends of the buildings are two low red brick chimneys with clay pot flues. Piazzas: The south arm has two red brick chimneys decorated with panels of mortar with coal and glass chips.
6. Openings:
 - a. Doorways: Store block: The stores have Dutch doors with a single light above the top leaf and nine block panelling on the bottom leaf. The two leaf doors at the front of the center arch have twelve block panels. The two sliding doors at the rear of the center arch have eight lights and two block panels at the bottom. The south piazza has two Dutch doors. The restaurant in the north piazza has a two leaf glass door. The theatre has three sets of two leaf, twelve block panel doors on the first floor. A similar door is located to the south of the projection booth on the second floor of the piazza. There are three nine-block panel doors on the exterior of the court tennis building.
 - b. Windows: Store block: The shops have bay windows with wood block panelling below and small lights above. The second-floor windows on the balcony have a large center light surrounded by eight smaller lights. Other second-floor windows have six, ten, twelve, and fifteen-light sashes over single-pane sashes. The open well stair landing contains a large, complex window composition which is centered over the east entrance. A group of three round arched, small paned windows is capped by

a rectangular composition consisting of twelve square leaded windows. These windows compliment the group below by the addition of three mullions which terminate in an ornament which also serves as a keystone for each of the three round arched windows. An elaborately carved wood panel serves as the base of this window composition and as a framing element of the east entrance. An arched spandrel is divided in half by decorated columns. Each panel has a center rondel bordered by ribbon work. The spandrel is filled in at the bottom with lattice work. The door lintel, with fox head ends, completes the composition. Piazzas: The billiard room has a large bay window topped with four round arched windows. Below are double-hung windows with twenty-light sashes over single-pane sashes. Two round windows are centered above this composition. To the east are three windows grouped together with fifteen-light sashes above single-light sashes. On the first floor of the south piazza are six foot, single-hung windows with a smaller fixed window above. The top windows on the east half of the building have green, yellow, and white glass lights with lead mullions. The top windows on the west half are a single light of clear glass. The north piazza, the restaurant, has similar windows with the large single pane below and the fixed pane above. Four original leaded windows by Stanford White still remain in this wing. Theatre: All the windows are double hung with twenty-light sashes above a single-light sash. Court tennis building: All the windows have six-light sashes over a single-pane of glass.

7. Roof: Store block: A pitched roof extends the length of the building. The roof is covered with asphalt shingles. A very plain cornice composed of finely cut molding is repeated throughout the complex. The gutters are enclosed within the cornice. Three gables are located on the Bellevue Avenue side of the roof. The center gable has a porch with open spindle work arranged in a Palladian composition. The two gables at either end of the facade contain smaller false gables which have wood and plaster decoration in a Colonial Revival motif. On the east side of the roof are four dormers which are all located south of the center entrance. Three of the dormers are topped with gables and rise from window bays at the second-floor level. Located between the gables and the windows below are transoms with sixteen lights. The third dormer, located near the ridge of the roof, has a segmental arch above a double-hung window with six-light sashes. Piazzas: The north arm,

now the restaurant, due to the fire of 1948, has a flat roof covered with asphalt. The south arm has a pitched roof covered with asphalt shingles. The west gable above this two-story piazza is decorated with coal chips and bottle glass. The one-story piazza, connecting the two arms, has a pitched roof with asphalt shingles. Theatre: The theatre originally had a hipped roof. The roof has been extended to the east to form a gable. The roof has slit windows on the north and south sides. The court tennis building has a flat roof covered with asphalt. The theatre and court tennis building are connected by a two-story porch. The pitched roof of this porch intersects the west hip of the theatre roof. This roof is also covered with asphalt shingles. An octagonal, shingled, tower with a bell roof is located north of the center entrance on the east wall of the store block.

8. Porches, stoops, and bulkheads: Store block: There are eight bulkheads located in front of each store. The two leaf, cast iron bulkheads made by S.B. Althause and Co., 144 Greene Street, New York, are set flush with the sidewalk. There is a single slate step to the floor level of the stores. Piazzas: The north and south arms have concrete stoops with three steps. Theatre: There is a concrete stoop at the entrance on the north side of the building. The two-story porch that connects the theatre and the court tennis building has four stoops with three steps each.

C. Description of Interior:

1. Floor plan: Store block: The eight-store areas are entered by individual entrances from Bellevue Avenue. The interior partitions of the stores vary to suit the individual needs of the clients. The north store is now a restaurant that extends through into the north arm of the piazza. The second floor is reached by a stairway located in the center entrance hall that extends through the building. The rooms on the second floor are arranged in an irregular manner. At the top of the stairway is a large area that opens to the balcony on the west, club rooms on the north, and a wide hall to the south which leads to the billiard room at the southeast corner. Along the hall on either side are arranged rooms of different shapes and dimensions. At the south end of this hall, along its east wall, is the entrance to the attic stairway. The gables at the north and south ends of the roofs contain rooms. The center portion of the attic is a large, open, unfinished area which is presently used for storage. The clock in the tower is

operated from the attic. Piazzas: The north arm, now a restaurant, is a large room that opens to an awning covered porch by means of the center glass doors. The south arm is divided into two large rooms. The room to the east is used as an office. The museum room to the west is connected by a stairway to the exhibit area that extends over both the downstairs rooms. Originally folding doors located behind the staircase permitted the two downstairs rooms to be opened into one large room. Theatre: The theatre is entered on the north. An enclosed stairway on the west leads to the balcony and projection booth. The auditorium runs the length of the original building. It includes a stage, twenty-five feet square, equipped with modern lighting, a fly gallery, and an overhead gridiron. The eastern cinder block addition provides space for scenery work, storage, and eight dressing rooms. The floor of the audience hall accommodates approximately 350 seats, originally moveable for the room was used as a ballroom. A shallow balcony at the rear or west of the auditorium contains three rows of seats. On the north and south sides of the auditorium, at the balcony level, are slightly projecting railed boxes under the low arches. Each box has seats for ten people. Below the boxes on the south is storage space. The lobby, ticket office, and rest rooms are located below the boxes on the north side of the building. After the fire in 1945, the court tennis building was converted to locker rooms and equipment storage space.

2. Stairways: The main stairway in the store block has one landing and turns 270 degrees around an open well. The landing, located on the east wall, is lighted by a complex composition of windows. The stair railing is decorated by turned newels and balusters. The balusters are set into the stair riser and do not relate to the step. The shape of the hand rail and the tracing of the inter-sections above the newels are related to Colonial staircase details used in Newport. The east half of the center entrance which contains the staircase is completely panelled. The stair landing and second rise are wainscoted. The attic stairway has a straight run with two turned balusters per step and turned newels at the top and bottom. The stairway in the west half of the south arm of the piazza has tapered newels and balusters. This stairway is not original. The remaining stairways in the piazzas, theatre, and court tennis building porches have turned newels and two balusters per step.
3. Flooring: All the floors except the center entrance

hall are of oak. The entrance area has a mosaic floor of white marble with the name "Casino" and a border in red marble.

4. Wall and ceiling finish: Store block: The wall and ceiling finish, generally plaster, varies with the individual stores. The center entrance hall is divided in half by a semi-oval archway. The west half has wainscoting on the lower portion of the wall. The upper reaches of the wall are covered with red brick set in a herringbone pattern. The east half of the hall is panelled. The ceiling is plastered. The ceilings of the second floor are plastered throughout. Most of the second-floor walls are plaster decorated with applied wood trimmings. The elaborate wood trim has egg-and-dart or guilloche motifs. The large room north of the balcony on the west side is panelled in wood with thin strips overlaid in a pattern of rectangles and squares. The north wall contains the fireplace, a concealed door to the room beyond, and a recessed door to the short north hall. The fireplace and concealed door are en-
framed by an elaborate molding of interlocking dentils. The molding is topped by a mantel with a finely cut Greek key motif. The men's bathroom has walls with decorative tile to a height of six-and-a-half feet. The tiles are blue, yellow, black, white, and orange laid in a geometric grill pattern. There is a red tile border at the top. The floor is covered with orange, black, and red tiles. On the south wall of the bathroom are three original wood stalls. The billiard room at the southeast corner is panelled in wood. Evenly spaced vertical wood strips are applied to the wall surface. Short horizontal strips between the verticals enliven the wall surface. Piazzas: The restaurant has vertically panelled walls. The east half of the south arm has vertical wood panelling with a natural finish. The wood moldings at the top of the wall trace the window frames in a colonial manner. The walls of the west half of the south arm are treated in a manner similar to the billiard room. The ceilings are plaster. Theatre: The lower portion of the walls is covered with horizontal wainscoting and vertical panelling. The wood covered pilasters with plaster Ionic Composite capitals are decorated with cheverons and rondels. The pilasters support arches which enframe the boxes at the balcony level. The plaster wall at the balcony level is covered with a basket weave pattern accented with rondels placed above the pilasters and rosettes in a semi-ordered pattern. There are accented keystones on each arch. The frieze at the top of the wall is decorated with pilasters, windows and stencilled designs. The short pilasters, in two different widths, are decorated with semicircles at the ends and

a diamond motif in the center. Corresponding to the wide pilasters of the frieze are elongated modillions which integrate the surface treatment of the ceiling with that of the walls. The walls and ceiling of the remodelled court tennis building are plaster.

5. Doorways and doors: Store block: Most of the club rooms on the second floor have large, two leaf, seven and eight block panel doors. The remaining doors on the second floor are single leaf with a similar arrangement of panels. Above many of the doors are transoms with two rows of small lights. All doors are set in lightly molded doorways. Piazzas: There is a seven panel door between the two rooms on the second floor of the south arm. The doorways on the first floor of the south arm are decorated with rosettes. Theatre: The numerous doors have elaborate twelve panel designs.
6. Special decorative features: Store block: On the south side of the main entranceway to the Casino is a small wicket. The door and grill have elaborate spool work. The oval grill is framed by four corner sunbursts. Light is provided in the cage through a small bottle glass window with lead mullions located in the east exterior wall. Most of the principal rooms on the second floor have elaborately detailed fireplaces. These nine fireplaces are individual in their design. The large fireplace in the billiard room is faced with a reddish-gray marble. There is a recessed niche above the fireplace opening. Two bas-relief, geometric panels are located on either side of the opening. The wood overmantel is composed of vertical panels with strapwork decoration. Opposite the fireplace is a shell niche which completes the bay window composition. The two rooms on the east side of the south hall contain stained glass skylights which are supported by a turned spindle railing. Piazzas: There are two fireplaces on the first floor of the south arm. The large fireplace in the museum room has a projecting coved hood which caps the large brick opening. The other fireplace has been closed with panelling. Theatre: There is a very elaborately turned balustrade enclosing the boxes and balcony. At regular intervals, square open screens accent the vertical pattern of the balusters.
7. Hardware: Store block: The tower contains a large, square faced Tiffany clock.
8. Lighting: The Casino complex was electrified in 1888. Some of the original fixtures remain. Two large, bracketed

sconces with three prisms coach lamps flank the main entrance on the east side. Originally a matching pair flanked the entrance on Bellevue Avenue. A prisms lantern hangs in the open stair well in the main entrance. Theatre: The original wall sconces remain. The center chandelier is suspended from a metal flashed opening which is surrounded by eight glass globes. Other glass globes are placed at intervals along the ceiling beams.

9. Heating: Steam radiators were installed in 1881.

D. Site:

1. General setting and orientation: The complex faces west on Bellevue Avenue. The lot slopes to the east in a gentle incline.
2. Historic landscape design: The original landscape design by Thomas Galvin has undergone numerous changes.
3. Outbuildings: None
4. Walks: There are gravel walks between the various buildings in the complex.

PART III. PROJECT INFORMATION

Newport HABS Project -- 1970-1971. Sponsored in cooperation with the Rhode Island Historical Preservation Commission, Antoinette F. Downing, Chairman. Under the direction of James C. Massey, Chief of HABS, and Thomas M. Slade, (University of Notre Dame), Project Supervisor, Susan R. Slade, historian, Nancy E. Reynolds, assistant, Cervin Robinson, 1970 photographer.

Addendum to:

NEWPORT CASINO

183-202 Bellevue Avenue

Newport

Newport County

Rhode Island

HABS No. RI-331

HABS
RI,
3-NEWP,
39-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, DC 20013-7127

HABS
RI,
3-NEWB,
39-

HISTORIC AMERICAN BUILDINGS SURVEY

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Addendum to:

NEWPORT CASINO
183-202 Bellevue Avenue
Newport
Newport County
Rhode Island

HABS No. RI-331

Data pages 1 through 17 were previously transmitted to the Library of Congress. This is data page 18.

INVENTORY OF PHOTOGRAMMETRIC IMAGES

The glass photogrammetric plates listed below are not reproducible except with special permission. However, reference prints and film copy negatives have been made from the plates indicated by an asterisk (*) and are included in the Library of Congress collection of formal HABS/HAER photographs.

- 14 5" x 7" glass plate negatives (7 stereopairs) and
- 1 5" x 7" glass plate diapositive produced by Perry E. Borchers of the Ohio State University in 1970.

One survey control contact print from each plate; survey control information for each pair.

LC-HABS-GS05-1-901L *

FACADE DIVERGED LEFT--INCLINED

LC-HABS-GS05-1-901R *

FACADE DIVERGED LEFT--INCLINED
(Diapositive)
(No contact print)

Left and right overlap: 85%

LC-HABS-GS05-1-902L *

FACADE DIVERGED RIGHT --INCLINED

LC-HABS-GS05-1-902R

FACADE DIVERGED RIGHT --INCLINED

Left and right overlap: 80%

LC-HABS-GS05-1-903L	FACADE, WEST PORTION--LEVEL
LC-HABS-GS05-1-903R *	FACADE, WEST PORTION--LEVEL
	Left and right overlap: 80%
LC-HABS-GS05-1-904L	FACADE, WEST PORTION--INCLINED
LC-HABS-GS05-1-904R *	FACADE, WEST PORTION--INCLINED
	Left and right overlap: 90%
LC-HABS-GS05-1-905L *	LOOKING NW--ANGLED
LC-HABS-GS05-1-905R	LOOKING NW--ANGLED
	Left and right overlap: 80%
LC-HABS-GS05-1-906L	LOOKING NE (THE BLOCK)--ANGLED
LC-HABS-GS05-1-906R *	LOOKING NE (THE BLOCK)--ANGLED
	Left and right overlap: 80%
LC-HABS-GS05-1-907L *	ENTRANCE FROM INTERIOR COURT, LOOKING SOUTH
LC-HABS-GS05-1-907R	ENTRANCE FROM INTERIOR COURT, LOOKING SOUTH (Light negative; no contact print)
	Left and right overlap: 85%

PROJECT INFORMATION STATEMENT

Photogrammetric images were incorporated into the HABS/HAER collections in the summers of 1985 and 1986. Inventories of the images were compiled and filed as data pages for each structure recorded. Since the glass photogrammetric plates are not reproducible except with special permission, a reference print and film copy negative were made from one plate of each stereopair and from the most informative plates in sequential sets. The reference prints and copy negatives were then incorporated into the formal HABS/HAER photograph collections.

NEWPORT CASINO
HABS No. RI-331
Data (Page 20)

The Photogrammetric Images Project was a cooperative endeavor between the HABS/HAER Division of the National Park Service and the Prints and Photographs Division of the Library of Congress. The reference prints and film copy negatives of the original plates were made by the Library of Congress Photoduplication Service with funds provided by the Library of Congress Flat Film Preservation Fund. Additional reproductions were made by HABS/HAER. The project was supervised by HABS/HAER Architect John A. Burns, AIA, and completed by HABS Historians Jeanne C. Lawrence (University of London) in 1985 and Caroline R. Alderson (Columbia University) in 1986.